



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Virgin And Child In Bas-relief - Italy - 16th Century



9 000 EUR

Period : 16th century

Condition : Très bon état

Material : Marble

Width : 17 cm

Height : 35 cm

Depth : 6 cm

Description

This marble bas-relief representing a Virgin and Child is a production from Northern Italy, dating from the second half of the 16th century. The Virgin, standing, holds Christ in her arms. She is covered with a veil which reveals her wavy hair. His head is tilted to the right in an exacerbated movement. The gentle face of the Virgin is rendered by her almond-shaped eyes, without pupils, her thin, slightly broken nose, and her round mouth hinting at a slight smile. Marie wears dense clothing, including a coat, which constitutes her veil, decorated with borders with geometric patterns. His coat is stuck in his left arm. His two hands come together to support the Child. The fabrics of her clothing fall over her feet and form complex folds, accentuated by the contrapposto made by the Virgin's right leg.

Dealer

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Finally, the Virgin wears sandals on her feet, placed on a summarily sculpted ground. Christ is in his mother's arms. His right arm, hidden, passes behind Mary's neck, while his left hand is placed on the Virgin's torso. The Child's face is turned in an opposite direction to that of the Mother, creating a sense of movement and fluidity in the composition. Christ's face is round and chubby. He has short, wavy hair, almond-shaped eyes, a thin mouth, and a sculpted chin. Its body is chubby, covered by a thin fabric. His feet are roughly rendered. The composition is inserted into a rectangle with protruding edges. Finely sculpted, it is surprising by the absence of gaze between the Mother and her Son. We find, however, some examples of this particularity, such as in a bas-relief created by Pierino da Vinci and dated from the 16th century, in which the heads of the two characters follow an intense movement, characteristic of mannerism. Thus, the movement of the Virgin's head, its apparent contrapposto and the agitation of Christ's body create a certain fluidity within the work, which can be closer to the Mannerist movement.